



THIS WEEK'S ATTRACTIONS.

Salt Lake Theater—"Shore Acres." Tuesday night and Wednesday afternoon and night, Charles B. Hanford in "Othello." Thursday afternoon, and Don Caesar de Bazar, Thursday night, Harry Beresford in "Our New Man." Friday night and Saturday afternoon and night.

Grand Theater—"Yon Yonson." Thursday, Friday and Saturday nights and Saturday afternoon.

"Shore Acres," the charming idyl of New England farm life, has become an American classic. Everywhere throughout the country it is annually greeted by large audiences. The story Mr. Hanford tells in "Shore Acres" is a story of love, interest and dramatic. The wholesome charm of the play is its atmosphere of naturalness and its logical progression.

In every situation, whether it be the thing that seems natural under the circumstances. The skillfully drawn, entertaining scenes, which usually terminate in one of Mr. Hanford's highly original climaxes, keep up a high tension of interest all through the performance. Not sensational scenes, but quiet ones, always effective, whether funny or serious.

The company engaged to appear in "Shore Acres" this season contains old favorites. Mrs. Hanford has again personally superintended its staging and a thoroughly artistic representation is assured. Herne's masterpiece will be given at the Salt Lake theater next Tuesday and Wednesday with a popular matinee at 3 o'clock.

An interesting contrast will be offered by the two plays which Mr. Hanford will present in this city at the Salt Lake theater on Thursday afternoon and night. The transition from grave to gay could not be more complete than the step from "Othello" to "Don Caesar de Bazar." There is no closer student of the dramatic tradition than Mr. Hanford, and yet the spirit of the present day is vividly in evidence in the elaborateness and the completeness of every production that he makes. Mr. Hanford has made a close study of "Othello." The gentle and unfortunate "Desdemona" will be portrayed by Miss Marie Dronah.

The subtle "Iago" will be played by Frank Hennig. The part of "Cassio" will fall to the share of Mr. Edward D'Oyle, a player of experience who for the past three years has been at the head of his own company in the production of "Othello." In "Don Caesar de Bazar" Mr. Hanford has a role to which he is both physically and intellectually adapted. The leading feminine role is so strong that it was selected as the title of the opera "Mariana," which derived its libretto from this play, and will be in the hands of Miss Marie Dronah. Miss Dronah may be relied upon to equal her work in the parts of Portia in the "Merchant of Venice," Katherine in the "Taming of the Shrew," and Beatrice in "Much Ado About Nothing."

"Don Caesar de Bazar" will be played at night and "Othello" at the matinee.

Harry Beresford will be at the Salt Lake Theater on Friday and Saturday in a new farce comedy, "Our New Man." It is a clever production and gives Mr. Beresford a good opportunity to display his talents. He has the part of Truman Toots, an unsophisticated student of physiognomy. With the assistance of several other members of the cast he becomes entangled in a series of complications, each funnier than the last, and the result is a laughing show from start to finish. As the absent-minded professor of botany Mr. Beresford gives an excellent performance.

"Yon Yonson" will be seen at the Grand Theater on Thursday, Friday and Saturday, with a matinee on Friday. It is the thirteenth year of uninterrupted success, which is a remarkable record. Both humor and sentiment figure in the make-up of this play. The character of Yon Yonson represents in a faithful manner a quiet, simple, unassuming man, who in his own way tries to make a living without offending or injuring any one.

David Brainerd, who impersonates the character of Yon Yonson, is a Swede, who in his own way tries to make a living without offending or injuring any one. The character of Yon Yonson represents in a faithful manner a quiet, simple, unassuming man, who in his own way tries to make a living without offending or injuring any one.

A striking feature of Ben Greer's Elizabethan performances, soon to be given at the Salt Lake Theater, are two tall "Reef-eaters" who stand either side of the stage during the action of the play, and by their movements indicate the intermissions in the performance. The changes in the familiar uniform of that famous school of London.

Harry Corson Clarke will begin a season of comedy at the Grand Theater on Monday, February 27. His opening bill will be the funny farce comedy, "What's Happened to Jones." Each week Mr. Clarke will present a new comedy. He has just closed a most successful season in Houston, Tex., and he is now en route here. He is supported by an excellent company this season.

It is now reported that Louis James and Frederick Warde are to play "A Comedy of Errors" next season.

Otis Skinner has been offered the leading role in Edwin Milton Royle's new play, "The Squaw Man."

An effort will be made to get Reliance to come to this country again next season. If she is brought over then her tour will extend to the coast.

Charles Frohman has arranged to cancel the greater part of Maude Adams' tour this season and have her continue at the Empire until the middle of March, extending the run of "The Little Minister" before her new production.

The Chicago Record-Herald says: "Some of the principal members of 'The Girl and the Bandit' company are preparing to entertain their mothers at a special matinee to be called 'The Little Mother's Matinee.' The idea originated with Miss Viola Gillette, whose mother is coming all the way from Salt Lake City to see her daughter as a prima donna. Miss Viola Gillette's mother has been here since the opening of the engagement at the Studebaker theater, who has not seen her daughter for two years. She will come from Nebraska, the mother of Walter Jones, lives in Chicago. Fletcher Norton's has just reached New



MR. CHARLES B. HANFORD.

York from England and will come to Chicago for the event, and George MacFarlane's mother will arrive from Montreal in a few days. So now there will be somebody to like every one of the new members of the cast of "The Girl and the Bandit."

The New York Telegram is sponsor for the report that there may be startling changes in theatrical affairs before the season is over. This will be the uniting of the forces of Charles Frohman and David Belasco. The report is most important, if true, but so startling that it seems nothing but improbable in view of the present war. It is said that Frohman is considering opening the Hudson or Garrick theater at New York next season with a Belasco play. Neither of the interested parties have anything to say about the story. The Telegram further says that Nixon & Zimmerman may join the Frohman-Belasco forces and so make a strong combination. This would put the game up to Klaw & Erlanger and the Telegram goes on to say that Henry W. Savage, C. B. Dillingham and Joseph Brooks would join forces with that firm.

Since the Bostonians disbanded not a member of it has made a success, save Adele Rafter. Barnabee, who is now in the hands of MacDonald, encountered a frost in "A China Doll." Frothingham has been released from Lillian Russell's company.

The new Pixley and Luderer opera, "The Gypsy Maid," is not to be a Savage offering, as has been the rest. It will be produced at the Tremont, Boston, this summer.

During rehearsals for "The Dictator" in the Criterion theater, New York, William Collier went to a near-by lunch place for a bite to eat. He called for an order of fried eggs. Across the table sat a newspaper man, and the waiter asked him for his order. "Give me the same," said the man behind the partition. "Two orders of fried eggs—one of 'em fresh." The next day Collier sought a new place to appease his midday hunger.

The principal situation in the new play by Augustus Thomas, called "Mrs. Leffingwell's Boots," rests on that lady's footstep left by accident on a fire escape outside a bachelor's room. The strongest scene in the play is the one in which the company clad in pajamas and the women in "nighties."

In one of the Frank Perley plays is a pair of twins, so very much alike that he can never tell which is Daisy and which is Maur. He complained of this to them the other day, and asked them not to dress so much alike.

"There is a way we can be identified," said one girl.

"How?" asked Perley, who, by the way, is one of the most modest of men.

"One of us has a corn," was the demure answer.

Perley fled.

Recently the manager of a Brooklyn playhouse, who occasionally gives away photographs of actors in his company, presented that of his villain. On this occasion the actor was hired to his heart's content, and when the people left the theater they intensified their admiration by tearing his photograph into bits. As the actor passed down the street after the performance he did not know exactly in what sense to accept this evidence which littered the sidewalks.

William H. Crane tells a story of professional courtesy, the remembrance of which always brings a smile. During one of his trips south a few seasons ago the actor left his car in a city in Georgia to take a walk. He was accompanied by his business manager. During the stroll they came to a small tent in front of which a stentorian-voiced barker was dilating on the wonderful performing beast from the Rockies which was to be "seen on the inside for the small sum of one dime or 10 cents." "Let us see the inside of this wonder," said the actor and passing over the tent he and his companion entered the tent. The actor had hardly been in the tent long enough to become accustomed to

the gloom when the barker rushed up to him. "Excuse us," he said to Mr. Crane, at the same time thrusting the 20 cents back into his hand. "We didn't recognize you. We always pass brother professional."

There are now fifty-one playhouses in New York, not counting the Metropolitan opera-house or any of the Brooklyn theaters or those in the Bronx or beyond the Harlem river. It is estimated that their total receipts are about \$200,000 a week.

Somewhat in line with what might be called the bit of rebuke comes in a recent story of Richard Mansfield. He was the guest at a luncheon given by a man of national character and almost any man at table would have been recognized on the street anywhere in America, so familiar has pictorial journalism made their faces. One of the guests, who sat opposite Mansfield had been rather offensive. When the actor had replied to a question of his large and authoritative appearance the barker opposite said so that all the table might hear: "You think you know it all, Mansfield, don't you? And so you talk next week Mansfield replied: 'No. Not all. There's one thing I don't know and don't want to know.' 'And what's that?' pursued the barker. 'You,' answered Mansfield.

In Japan, they are playing at "Hamlet." The melancholy Dane appears in the first act in evening clothes, and in the second act in a bright blue suit and striped stockings and enters on a bicycle.

Isabel Irving has been engaged by Liebler & Co. to take the role of Louise in the all-star "Two Orphans" organization.

Jefferson De Angeli had met in Chicago a man who professed a great liking for actors, and who had shown himself to be a pleasant gentleman. The actor was a little surprised a few days later to receive a letter from his acquaintance, a letter to this effect: "I have heard from two sources that your performance in 'Fantana' is excellent. Will you send me two seats for my next week's performance?" Mr. Angeli made inquiries and learned that the man was the possessor of perhaps not a million, but a good deal of large wealth. So he replied: "I have heard from many sources that you are a millionaire. Will you send me \$4 for the seats?"

"Is it her real leg?" is the exciting question in New York among habitués of Weber's music hall after the truthfulness of the following story: It was a million-dollar bet, but the money had been laid. Finally the performer, with a tumbler named Zeno at his head, went to the management and asked for receiving their back pay. They were put off repeatedly. A definite date was at last promised, but the time arrived and still there was no money. Zeno expostulated. Whereupon the management explained that they had commenced to pay salaries, commencing with the names beginning with A and so on, but that the money had run out somewhere in the S's. The company walked home. A year later Zeno appeared at the offices of the circus and asked for an engagement. "Certainly," said the manager. "We will take you on at an increased salary. Now, let me enter your name, Mr. Zeno, is it not?" "One moment," said the performer. "This year my name is Ajax."

Lew Fields, the comedian, tells a story of the new press agent at Huber's Museum, who, one night after the continuous performance at that temple of freaks, went out with the India Rubber Man. According to Mr. Fields, the press agent and the India Rubber Man stopped at

numerous barrooms, imbibing heartily at each, and finally, at a cocktail party at the house in a mild state of intoxication, the owner entered the house cautiously, by the aid of his latch-key, only to see at the head of the stairs, holding a lamp aloft, an angry person with a long, flowing beard, who called down wanting to know what was meant by coming home at such an hour of the night, and who the drunken loiterer was he had with him. The man in the press agent's mud, and he shouted back:

"Say, I don't know who you are, you long-bearded chimpanzee, but if you say another word to me I'll run up there and pull the portieres off your face."

In "The Virginian," Trampas, the bad man of the story, bursts into song when he is spied rising from the freestone steps to the porch. How solemn, and thoughtful at the performance, his hard can be heard at intervals.

"Ten thousand cattle straying, And it's 'sons of guns' is what I say. They've rustled my pile, my pile away."

My girl she has went straying, She quit me, too, and traveled away. With a 'son of a gun' from I-o-way, I'm a lone man, lone man this day."

So I've took to card playing, I deal the decks, but it don't seem to pay. And it's 'son of a gunner' I get each day. And nothing will come, will come my way."

My luck has all gone straying, I make no choice by night or day, For I'm in the game, the game to stay."

Your "gentleman farmer" may not accumulate much gold or other precious stuff in the material way, but he doubtless lays up great store of good will and popularity. Edward Terry, the English actor who has been delighting New York audiences, writes: "I am a great many years old. I'm 60 now, though I pledge you my word I don't feel it. My interests are too closely associated with London now to think of spending much time elsewhere. I have Terry's theater to plan for, and I have a farm in Barnes, Surrey. There is a little seed, which rarely gives milk, romp with my grandchildren, play golf, and what's that?" pursued the barker. "You," answered Mansfield.

The attractions at the leading New York theaters last week included Maude Adams in "The Little Minister" at the Empire, Ethel Barrymore in "Sunday" at the Hudson, Sir Charles Wyndham in "The Case of Rebellious Susan" at the Lyceum, Hilda Doolittle in "The Yankee Consul" at Wallack's, "The College Widow" at the Garden, Jeff De Angeli in "Fantana" at the Casino, Russell in "Lady Teazle" at the Casino, Edward Terry in "Sweet Lavender" at the Princess, Mrs. Leslie Carter in "The Music Master" at the Bijou, "Buster Brown" at the Majestic, Mrs. Pike in "Leah Kleschna" at the Manhattan, "The College Widow" at the Academy, "The College Widow" at Weber & Ziegfeld's, Mrs. Leffingwell's Boots" at the Savoy, Francis Wilson in "Cousin Billy" at the Criterion, "You Never Can Tell" at the Garrick, Woodland" at the Herald Square, "The Duchess of Dantico" at Daly's, "Humpty-Dumpty" at the New Amsterdam, Ida Conquest in "The Money Maker" at the Liberty, George M. Cohan in "Little Johnny Jones" at the New York, E. S. Willard in "Lucky Durham" at the Knickerbocker, "It Happened in Nord" at Lew Fields', and Fritz Schell in "Fantina" at the Broadway.

PLAYWRIGHTS AND PAPERS.

Many Dramatists Have Passed Through Newspaper Offices.

Many of the successful playwrights of today have begun their careers in newspaper offices in some part of this country, and not all of them were as successful with the notebook as with the grease pencil. C. M. S. McCallan is the last newspaper graduate to find fame and wealth through the theater and "Leah Kleschna" has given him a place of rank among the American dramatists of today. The story of his musical comedy, brought out under the name of Hugh Morton, is already well known. When he wrote this he was dramatic critic for the New York Press and although he wrote for that paper more for the love of the work than for the money to be gained from it as was a good newspaper man. He did not think his first play would make a hit, but when it did he was more than sorry that he had not signed his real name to it. When he gave up criticism and went to Paris to live and write plays he decided that any of his acts which should hereafter be put on the boards would bear his name and he must be glad he claimed "Leah Kleschna" after Mrs. Pike made her great hit in it, when it was first produced.

Then there is Clyde Fitch. He is a graduate of the New York Tribune office and when he first began his life as a reporter he did not give much promise of ever being a good one. But he conquered in the end and was finally a paid writer. Then he began to turn off plays and is now getting royalties in baskets. In the past he has been a successful author and newspaper operator named De Souchet had ideas during odd moments and peddled it all over New York until one day he had produced "My Friend From India" to get rid of it. The play, it will be remembered, made a big hit as did its successor, but since then De Souchet has not been heard from. David Belasco was a newspaper man at San Francisco in his early days and went to New York in search of fortune long before he entered the theatrical arena and began his career as a successful author and manager. George Ade was a newspaper man in Chicago before he began to write books, and later plays, but gave up the newspaper when he saw more money in other things. Augustus Thomas was a New York newspaper man in his early days and John Kendrick Bangs had dabbled in daily newspaper work as well as being a successful weekly editor and playwright. Bronson Howard is another who knows what the inside of a newspaper office is like when the last editions are going to press and things are on the jump and there are many other playwrights who passed their early days in the whirl of newspaper life and are now living at ease. —Springfield Republican.

THE NEW YORK SEASON.

Numerous Really Good Productions Now in the Theaters.

There has been much gossip of late that the winter promises to end disastrously as last season, but the fact is that seldom, if ever, have there been so many excellent and varied performances in Broadway as now. Says William Bullock in the New York Press. In the last six weeks there has come a material change for the better. This is not a time for the pessimist. Failures have been many, but there is satisfying production in the large number of really good productions now in the theaters.

Let us glance along the line of theatrical endeavor. Examining this list, and weigh its significance: "Leah Kleschna," "The Music Master," "The Little Minister," "The Case of Rebellious Susan," "Fantina," "The College Widow," "Sunday," "Woodland," "The Duchess of Dantico," "Adrea," "Fantina," "It Happened in Nord," "The College Widow," "Fantana,"

"Lady Teazle," "Sweet Lavender" and "Hillegly-Pligeddy," coupled with "The College Widow." Is there anything to cause gloom in this string of offerings? Only the confirmed croaker will remain dependent.

And then the players: Mrs. Pike, David Warfield, Maude Adams, Francis Wilson, Arnold Daly, Ethel Barrymore, Charles Wyndham, Evie Greene, Mrs. Carter, Fritz Schell, Lew Fields, Maude Adams, Lillian Russell, Edward Terry and Joseph Weber. It is hardly an exaggeration to assert that here we have the pick of the best mummery in England and America. What more can players ask?

The season is not running to ruin, but instead there is every prospect of it ending triumphantly.

It has become a habit to talk about the poverty of Broadway, and it takes an effort to be optimistic. Everlastingly we hear tell of the good old days, and the changes are that when all of us are hoary-headed we in turn shall point to the present time as the golden era of the drama. It is the hardest thing imaginable to be constant in regard to the theater. Undoubtedly the old-timers mean everything they say, still it will make more than mere assertion to convince us that the wonderful activity of today is not to be compared with the state of affairs two or three generations ago. Both Maeready and the other big figures have imposed a severe penalty on the players of the present, as the veterans will insist on telling of their regrets that men such as these have passed from the stage. Wrecks of productions may be pointed out by the score, but that will not dispose of the list of plays quoted above. Neither will it diminish the array of players, who have performances meet for every class of theater-goer. Even the lover of stirring melodrama may have his emotions taxed to the utmost by "Siberia." Musical plays are not so numerous as a year ago, but the few we have are infinitely better. They are of a higher tone, librettists having become wise to the fact that a plot is anything but a hindrance and composers, having been taught by public hostility that thunderous outbursts belong to the past.

Charles Frohman's Plans.

Charles Frohman has made contracts with George Horace Lorimer and Paul M. Potter for a dramatization of "Letters From a Self-Made Merchant to His Son" and "Old Grogan Graham," and to be ready for production next season. The principal character will be that of Old Grogan Graham.

Mr. Frohman's list of plays by American authors for next season is the most extensive that has yet been gathered under one management. Besides the above play, he has accepted a new American play from William H. Crane, by George H. Broad-

hurst and C. T. Dazey, which will be given early in October. The title is "That American." The star part is after the breezy style of American character, in which Mr. Crane has been successful in the past. Mr. Frohman will also produce in New York next season a new play by William Gillette in which Mr. Gillette will appear.

Mr. Thomas has arranged to write for Mr. Frohman a new comedy of American life and characters after the style of "The Other Girl" and "Mrs. Leffingwell's Boots," which Mr. Frohman has agreed to produce next December.

Besides this, as already announced some days ago, Mr. Frohman will have a new play by Augustus Thomas for John Drew, in which the latter will open his next season at the Empire theater in September; a new comedy by George Ade, ready for production in September; a dramatization of Alfred Henry Lewis' book, "Wolfville," by Clyde Fitch and Willis Steele, a new comedy by Sydney Rosenfeld, together with a new musical play by this author.

How Mansfield Became an Actor.

An inquiry has been received as to whether Richard Mansfield did not appear as Shylock in "The Merchant of Venice" in England some four years before he first offered the comedy to the American public. The question was submitted to Mr. Mansfield's representative, and the facts in the case are given as follows: "The Merchant of Venice" was played by Mr. Mansfield in New York at Herman's (now the Princess) theater in October, 1882, and this was the first time since he became a professional that the actor had appeared as Shylock. He had played the part before at in England, but this occurred some fifteen or twenty years earlier. After traveling when still a lad with his mother through Germany, Switzerland and France, where he was privately tutored, young Mansfield returned to England and entered the Derby youth academy, where he had been undertaken. Richard was evidently the moving spirit in the project, and then as now he assumed the leading role. The play attempted was "The Merchant of Venice"—youth is never wanting in ambitiousness—and the Shylock was Mansfield. It is declared that there was present at this performance the bishop of Litchfield, and that after the final curtain fell, the bishop, who was a great man and was told: "My boy, heaven forbid I should stand sponsor for a career you are so sure to make, but if you do not, should you become an actor you will be a great one." Thus is the inquiry of the correspondent answered with what is deemed to be authentic data, and incidentally, the responsibility for Richard Mansfield's having become an actor is placed—Chicago Tribune.

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